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Music for Mercer's: an analysis of eighteenth-century manuscript sources

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Abstract

Music for Mercer's: an analysis of eighteenth-century manuscript sources

The Mercer's Hospital music collection includes fifty vocal and instrumental manuscript part-books for works by Handel, Greene, Boyce, Purcell, Humfrey and Corelli. Selected works from this collection were performed at the hospital's annual benefit concerts, the first of which took place on 8 April 1736. Preliminary examination of the part-books raises several questions surrounding the lineage and dating of these sources. The composition of the part-books i.e. the presence of different types of paper and the work of several copyists suggests that the music used at the Mercer's benefit concerts may have been copied out at different stages throughout the lifetime of the benefit concerts. The identification of both watermarks and copyists will contribute to the classification of works in the collection into different 'sets' of vocal and instrumental parts. Other characteristics of the collection include the adaptation of parts, the addition of originally un-scored movements, variations in rhythm, notation and scoring and some errors in copying.

This article will examine these issues in relation to the Mercer's Hospital music collection and its significance within the wider context of surviving eighteenth-century manuscript sources for works in the collection. Certain variations present in some of those works by Handel may have occurred as a result of direct transcriptions taken from Walsh editions. The creation of a stemmatic analysis will establish possible links with contemporary materials in Irish and international libraries.

Music for Mercer's: an analysis of eighteenth-century manuscript sources

Tríona O'Hanlon

Introduction

This article analyses one of Dublin's most comprehensive and important collections of manuscript sources. The introduction provides important background information regarding the Mercer's Hospital Music Collection which sets this study of eighteenth-century manuscript sources in context. The key question being: What can these manuscripts tell us about musical life in eighteenth-century Dublin? Firstly the hospital minute books were examined in order to establish important facts pertaining to the history of Mercer's Hospital and its benefit concerts. Detailed examination of the surviving music part-books affords an interesting insight into the Mercer's repertoire and performance practice.

Apart from theatre music, music performed for charitable purposes or in a liturgical context best represented musical practice in eighteenth-century Dublin. Benefit concerts in aid of hospitals and various charities were held frequently in this period, the best documented of these being the concerts held at the Rotunda (Dr Mosse's Lying-In Hospital).¹ Other Dublin hospitals which sourced funding from musical events include: Mercer's Hospital, the Meath Hospital, Dr Steeven's Hospital, St Nicholas' Francis Street, The Hospital for the Incurables (Beaumont) and the Charitable Infirmary.²

They were naturally all Protestant foundations, for they were inaugurated in the worst period of the Protestant Ascendancy; and while the Protestants in Ireland were in a minority of one to six through the action of Penal Laws [...] they were the only people who had any money and the will to spend it on this type of charity.³

Mercer's Hospital opened in 1734. The building, located on Stephen Street in Dublin's city centre, was donated by a Mary Mercer. After her death the deeds of the hospital transferred to

¹ The Rotunda concerts were established in 1749 and ran successfully for approximately forty years.

² The Rotunda Hospital was founded in 1745. The Meath Hospital was founded in 1753. Dr Steeven's Hospital was founded in 1733. The date for the founding of St Nicholas' Francis Street is unknown. The Hospital for the Incurables (Beaumont) was founded in 1743. The Charitable Infirmary was founded in 1718. Brian Boydell, *A Dublin Musical Calendar 1700–1760* (Dublin: 1988), 267.

³ Peter Gatenby, *Dublin's Meath Hospital* (Dublin: 1996), 4–5.

the parishes of St Peter, St Bride, St Luke and St Nicholas.⁴ Mary Mercer was unmarried and on the death of her father, a native of Lancashire who came to Trinity College Dublin in 1663, she inherited an estate and lands in West Derby, England. She was ‘co-heiress with her sister Alice (whom she survived)’.⁵ It would appear that Mary Mercer was known for her works of charity and originally intended the building that was to house Mercer’s Hospital as an alms-house for the reception of poor girls – it served as such for several years.⁶ Mary Mercer had a house on Great Ship Street in Dublin, where she died on 4 March 1735.⁷ The hospital was not specified among her endowments, however her last will and testament states that her executors use the profits accrued from the purchase of lands to the value of 2000 pounds to support the sick poor of the aforementioned parishes.⁸

The management of Mercer’s hospital was the responsibility of a board of governors and trustees which included hospital surgeons and physicians together with several distinguished, wealthy non-medical members of Dublin society. Several bishops, archbishops, lords and barons, including the Lord Archbishops of Dublin and Tuam and Lord Southwell, are named among the hospital’s governors.⁹

The Mercer’s Hospital music collection includes fifty vocal and instrumental manuscript part-books containing works by Handel, Greene, Boyce, Purcell, Humfrey and Corelli. **Tables 1 and 2** (see appendix pages 22 and 23) provide a list and inventory of the contents of the collection. Selected works from this collection were performed at the hospital’s annual benefit concerts, the first of which took place on 8 April 1736 at St Andrew’s Round Church on Suffolk Street.¹⁰ The concerts took the format of a ‘divine service... performed... after the cathedral manner’ at which some of the country’s most eminent bishops, including the

⁴ IRL-*Dna* Mercer’s Hospital Governors Minute Books 1736–72, 90.

⁵ Horatio Townsend, *The History of Mercer’s Charitable Hospital in Dublin to the end of the year 1742* (Dublin: 1860), 17.

⁶ *Ibid.*, 18, 19.

⁷ J.B. Lyons, *The Quality of Mercer’s: The Story of Mercer’s Hospital 1734–1991*, 19, 20, 21.

⁸ IRL-*Dna* Probate of Mrs Mercer’s Will of 8th August 1733, Death 4th March, 1735. The will of Mary Mercer is held in the National Archives, Bishop Street, Dublin. Ref. 999–836–2, Probate of Mrs Mercer’s Will – Will of Aug 1733 Death abs March 1735. Will made 8 Aug 1733. Executors Right Rev Robert Lord Bishop of Killala, Rev Doc Patrick Delaney, Minister of ST. Warbroughs [sic] Parish Church Dublin and Revd Dr William Jackson Minister of ST. John’s Parish Church Dublin.

⁹ See Mercer’s Minute Books 1736–72, introductory page listing the governors of Mercer’s hospital.

¹⁰ Mercer’s Hospital Minute Books; Boydell, *Calendar*, 60; *Dublin Gazette* 16–20.3.1736; *Pue’s Occurrences* 10.4.1736; Denis Arnold, ‘Charity Music in Eighteenth-Century Dublin’, *Galpin Society Journal*, Vol. 21 (1968), 162–3.

bishops of Kildare, Ferns, Derry and Ossory were invited to preach the sermon.¹¹ Since the repertoire for the Mercer's Hospital benefit concerts comprised of sacred works it is likely that the benefit concerts took the form of a cathedral service.

The term 'in the cathedral way' was repeatedly used in Dublin during the following years [after 1736], to ensure that the Church authorities would not expect a concert of sacred music, but church music. Originally it may have referred to St Paul's Cathedral where the same works of Handel's were performed for charity.¹²

The benefit concerts were established in order to provide important financial support to the hospital. Due to the absence of administrative records for the years 1772–86 it is difficult to determine when exactly the benefit concerts ceased. The last benefit concert recorded in the hospital minute books took place on Thursday 12 December 1771.¹³ The administrative records resume in 1786 with no reference to the concerts. The participation of members of Christ Church's and St Patrick's Cathedral choirs contributed to the successful running of the benefit concerts. Entries in the respective chapter act books for both cathedrals highlight the participation of choir members at a Mercer's performance in 1777.¹⁴ This indicates that the Mercer's benefit concerts ran for at least a forty-one year period. From 1786 until and including 1833 the hospital minute books document the occurrence of charity sermons, the first of which took place on Sunday 19 March 1786.¹⁵ It is probable that over time the benefit concerts developed into charity sermons. The benefit concerts and charity sermons were most likely very similar in format; at both events a sermon was preached by one of the country's most eminent Bishops. Even though music was the predominant feature at the benefit concerts the Mercer's charity sermons may too have had some musical content. The Christ Church Cathedral chapter acts again contain important supplementary information in this respect. An entry in the chapter act book for 1770–93 dated Friday 24 February 1786 details the requested participation of members of the choir at an upcoming charity sermon to take place at St Ann's, presumably on Dawson Street. The entry states that the charity sermon is to

¹¹ Mercer's Hospital Minute Books 1736–72, 44. On the occasion of the February 1747 benefit concert the sermon was omitted and prayers were read instead. See Mercer's Minute Books 1736–72, 156; Mercer's Minute Books 1738–50, 128.

¹² Otto E. Deutsch, *Handel: A Documentary Biography* (London: 1955), 402–3.

¹³ Mercer's Hospital Minute Books 1736–72, 350.

¹⁴ IRL-*Drcb* Chapter Acts St Patrick's Cathedral Dublin, 1764–92 (C2.1.3.9), 92; IRL-*Drcb* Chapter Acts Christ Church Cathedral Dublin, 1770–93 (C6.1.7.7), 54.

¹⁵ Mercer's Hospital Records beyond 1834 were not examined.

take place on ‘Sunday next’ i.e. 26 February.¹⁶ The date obviously does not coincide with that of the first recorded Mercer’s charity sermon and unfortunately the Christ Church entry does not detail the charity which was to benefit from the services of members of its choir. The Christ Church entry is significant as it records how music was an integral part of some Dublin charity sermons during the late 1700s.

The surviving fifty-seven part-books comprising the Mercer’s Hospital music collection are currently on deposit in the Manuscripts Department at Trinity College Dublin.¹⁷ The collection may be divided into three categories: (i) the core repertoire, MSS 1–44, which provide vocal and instrumental manuscript sources for works by Handel, Boyce, Greene, Purcell and Humfrey, (ii) MSS 45–50 contain manuscript sources for Handel’s Overture to *Esther* and Corelli’s *Concerto Grosso* No. 8 in g minor Op. 6, and (iii) MSS 51–57, seven volumes of printed instrumental parts for a selection of works by Avison, Barsanti, Festing, Handel and Stanley. See **Table 2** on page 23.

The examination and analysis of the Mercer’s Hospital music collection raises several important questions in terms of source studies. Do the Mercer’s Hospital part-books comprise a complete or fragmentary collection of musical sources? Have the parts been adapted or abridged to suit the performing forces available in eighteenth-century Dublin? When were the parts copied out in relation to their performances at the benefit concerts? What authority can be attached to this Dublin collection of eighteenth-century part-books? In the *Hallische Handel-Ausgabe* (HHA) Serie III: Bands 3 and 9 Gerald Hendrie describes the Mercer’s Hospital part-books as

a virtually complete set of forty-four vocal and instrumental parts, including some duplicates, of music by Handel, Greene, Boyce, Pelham Humphrey and Purcell [...] Some of these parts were associated with performances for the benefit of the hospital which took place in nearby St Andrew’s Church between 1765–68.¹⁸

¹⁶ IRL-*Drch* Chapter Acts Christ Church 1770–93 (C6.1.7.7), 110.

¹⁷ The Mercer’s Hospital music books were placed on deposit at Trinity College Dublin on 13 May 1981. See TCD Manuscripts Department catalogue of Music II.

¹⁸ HHA Serie III: Band 3 ‘Utrecht’ *Te Deum-Jubilate*, 161; HHA Serie III: Band 9 *Chapel Royal Anthems*, including 250b and 256b, 327; ‘A virtually complete set of 44 vocal (1–22) and instrumental (23–44) parts, including some duplicates, of music by Handel, Greene, Boyce, Pelham Humfrey, and Purcell (in vol. 36 only), which, until 13 May 1981 were located in Mercer’s Hospital, Dublin. Some of these parts were associated with

Notes made inside the covers of MSS 5 and 7 in the collection provide the evidence for the dates outlined by Hendrie.

For the boys of the Coire in the year of our Lord 1768¹⁹

Edward Murray June ye 9 1765²⁰

Indeed 1765–68 may be the date of copying for some works in the collection. However the manner in which the part-books have been bound, the presence of different types of paper and the work of several copyists suggests that the music used at the Mercer’s Hospital benefit concerts may have been copied out at different stages throughout the lifetime of the benefit concerts. Since the inaugural benefit concert took place on 8 April 1736 and included a performance of Handel’s ‘Utrecht’ *Te Deum-Jubilate* and one of his coronation anthems, the title of which is unspecified, some parts in this collection may date from earlier than the latter half of the eighteenth century.²¹ Establishing the original format of the material in the part-books is essential in order to obtain critical information surrounding the dating and lineage of these sources. This will involve separating the works from their present format and collating parts into their respective ‘sets’. The identification of watermarks and other characteristics of the collection such as the adaptation of parts will also contribute in this respect. Of important consideration also is Hendrie’s description that ‘some of these parts were associated’ with Mercer’s benefit concerts. The use of the word ‘associated’ causes one to question the possible ownership of this music. Were all works performed as part of the Mercer’s repertoire? The use of this music for other purposes and by other Dublin organisations or institutions therefore ought to be considered.

For the purposes of this article only the contents of the manuscript part-books (MSS 1–50) will be discussed. The text will be divided into two main sections discussing MSS 1–44, the core repertoire and MSS 45–50. Each of these main sections will also be discussed under the following headings; (i) analysis, (ii) copyists and watermarks.

performances for the benefit of the hospital which took place in nearby St Andrew’s Church between 1765–68.’

¹⁹ Mercer’s Hospital Music MS 5

²⁰ Mercer’s Hospital Music MS 7. Edward Murray is listed amongst the choristers in the St Patrick’s Cathedral Chapter Acts dated 1766–73.

²¹ Boydell, *Calendar*, 60 (*Dublin Gazette* Newspaper 16–20.3); Mercer’s Minutes.

MSS 1–44: The core repertoire

Analysis

The first forty-four part-books in the Mercer's Hospital music collection contain a selection of eleven sacred works, seven of which (over sixty percent) are Handelian compositions. The works of Handel dominated the Mercer's benefit concert programme from the earlier years. The composer's popularity undoubtedly contributed to the success of these concerts, securing a reliable and regular audience. The adaptation of parts and variations in notation must be considered when examining this collection. The manner in which each volume has been bound is also significant in this respect. The contents of MSS 2–44 have been bound in the same order throughout the collection. The illustration included on pages 18–20 not only highlights the gatherings present in MS 34 but also serves to show the order of contents as presented in each part-book. Various works are missing from some part-books and duplicate copies are present in others. For example the coronation anthem *Zadok the priest* (HWV 258) is absent from MSS 1, 8 and 33. However two copies of this work are present in MSS 14 and 22. See **Table 2**. MSS 1 and 33 are excluded from this arrangement as each manuscript contains only one work.²² The chant attributed to Pelham Humfrey consists of seven bars of music and can be found pasted to the inside front cover of all instrumental part-books, MSS 23–44.

On examination of the part-books a number of characteristics of the collection become evident, such as missing and incomplete works, the pasting in of music and the attachment of extra staves of music to pages. A large number of errors in copying, including missing beats or too many beats, the absence of text, the omission of titles, missing bar-lines and time signatures are also identifiable throughout the collection. **Table 2** highlights the absence and duplication together with the misrepresentation of works within the part-books. These characteristics together with the manner in which each volume has been bound, stab bound with hard covers, do not facilitate the use of this material on music stands which would indeed have been necessary for instrumentalists participating at the benefit concerts. It seems probable therefore that the works present in the first forty-four part-books in the Mercer's collection were not bound together until after the music had been withdrawn from use. Blue

²² MS 1 contains the canto primo part for the 'Utrecht' *Te Deum-Jubilate* and MS 33 contains a single viola part for the 'Utrecht' *Jubilate* only. These parts have not been bound in hard covers but have been placed in acid free folders.

hard covers present on all but two volumes among the first forty-four part-books were typically used up to 1850.²³

Single instrumental copies for two works are unusual, considering the good condition and predominantly complete nature of other works in the collection. A single violin II part for the coronation anthem *Let thy hand* HWV 259 is bound among the contents of violin II part-book MS 30. The single cello part present for Purcell's *Te Deum-Jubilate* in D major is bound in MS 36, a cello part-book. Boydell's calendar records only two Dublin performances of Purcell's work between 1700–60; the first recorded performance took place at St Patrick's cathedral celebrating St Cecilia's day given by the Honourable Musical Society on 22 November 1731 and the second specifying a performance of the *Te Deum*, but not the *Jubilate*, took place at the Mercer's Hospital benefit concert of 7 December 1749.²⁴ *Let thy hand* is not specified in any advertisements for the Mercer's benefit concerts, which is not unusual as advertisements for the Mercer's benefit concerts rarely mentioned which coronation anthems were to be performed. It is possible that music for these works was on loan from another Dublin institution or musical society and the hospital's governors failed to return all parts, resulting in these isolated works subsequently being bound in the Mercer's collection. Sources for Purcell's *Te Deum-Jubilate* and the coronation anthem *Let thy hand* are present in the music manuscripts collection at Marsh's library, Dublin. Both works are in score form, date from the second half of the eighteenth century and are written in the hand of John Mathews.²⁵ Neither of the Marsh's sources appears to have any obvious links to the Mercer's sources.²⁶ Entries in the hospital minute books record how the lending of music was common between various Dublin institutions which benefited from the organization of musical events.²⁷ The Mercer's administrative records also document how music used at the

²³ Information on part-book covers kindly provided by Donald Burrows on 25 April, 2009.

²⁴ Boydell, *Calendar*, 48, 132.

²⁵ John Mathews arrived in Dublin in 1776 having been appointed half vicar choral to the prebendary of Clonmethan. He was previously a cathedral singer at Winchester, Salisbury and Durham. Mathews was the principal copyist at both Dublin cathedrals until his death in 1779. Mathews is often referred to as 'Matthews', but he always used the spelling 'Mathews' when signing the proctor's accounts. Information kindly provided by Dr Kerry Houston on 6 July, 2010.

²⁶ IRL-Dm, *Let thy hand* HWV 259 (Z1.2.28), '14 Anthems by Different Authors'; IRL-Dm, *Te Deum-Jubilate* in D Z232 (Z1.2.25) 'Collection of 29 Anthems and Services'.

²⁷ 'Resolved that the Treasurer be requested to apply to the Dean of St. Patrick's for that part of the music which was lent to the choir on the late installation at St. Patrick's Cathedral and which has never yet been returned to the governors. [Meeting 18 May 1786], Mercer's Hospital Minute Books 1786–1808, 3. Resolved that the music belonging to this Hospital be lent to the governors of the Meath Hospital and be delivered to Arthur Guinness [sic] Esq Treasurer to said Hospital for its use at the approaching musical performance for the benefit of the Meath Hospital in said Mr Guinness' [sic] receipt to restore all the said music before the tenth day of time next' [Meeting 18 May 1786], *Ibid.*, 3.

hospital's benefit concerts was passed between various individuals and stored for its safe keeping at several times between 15 November 1740 and 24 November 1759.²⁸ Such activities could result in the easy interchanging of parts.

Sixty percent of all manuscript volumes in the Mercer's collection present some discrepancy or variant reading. For the purposes of this article I will highlight two such examples. Handel's coronation anthem, *The King shall rejoice*, is incomplete in seventeen of the twenty part-books in which it is present. See **Table 2**. There is a certain degree of consistency between various manuscript part-books as to which movements are present and which movements are absent for this work, the first movement being the best represented.²⁹ See **Table 3**. It is possible that the Mercer's sources for this anthem represent an abridged version of the composition. As the first movement is the best represented perhaps it was decided to perform only this movement on the occasion of the benefit concerts. The first movement works as a complete unit beginning and ending in the tonic key of D major. The presence of three complete parts for this work, a violin III part contained in violin II part-book MS 30, a trumpet II part in MS 43 and parts for timpani in MS 44 add weight to the supposition that this work most likely existed in its entirety in the collection at one stage.

The Mercer's sources for the 'Utrecht' *Te Deum-Jubilate* are based on Walsh's edition which most likely account for the majority of variant readings present in the part-books for this work.³⁰ London based publisher John Walsh (1709–66) 'fully developed the firm's relationship with Handel, publishing almost all his later works and in 1739 being granted a monopoly of his music for 14 years. About half of Walsh's output was of Handel compositions.'³¹

The Utrecht music was published by John Walsh sometime between 1731–2 following its performance in St Paul's Cathedral as part of the Festival of the Sons of the Clergy [...] ³² Copyists outside the Handel scriptorium could rely upon Walsh thereafter rather than on earlier manuscript copies. Walsh's

²⁸ See Hospital Minutes for following dates 15 Nov. 1740, 6 Dec. 1740, 10 Jan. 1740[1], 12 Jan. 1740[1], 14 Nov. 1741, 12 Nov. 1743, 10 Nov. 1744, 12 Nov. 1748, 7 Dec. 1754, 24 Nov. 1759.

²⁹ Complete parts for the first movement of *The King shall rejoice* include; alto II, tenor I, tenor II, bass I, bass II, 3 violin I parts, 2 violin II parts, 1 violin III part, 2 viola parts, 2 cello parts, 1 bassoon, oboe I, oboe II, trumpet II and timpani.

³⁰ See Critical Commentary in HHA Serie III: Bands 3.

³¹ Jakob Fiedrich, 'John Walsh (ii)' *New Grove Dictionary of Music and Musicians*, 2nd ed., eds. Stanley Sadie and John Tyrrell (London/New York: 2001) vol. 27, 50.

³² This annual festival service for the benefit of clergy families had begun in 1655.

edition was not without errors however and some of these — including an impossible final chord to the *Te Deum* — were transmitted through to Arnold's edition of 1788 and to Chrysander's of 1869.³³

The final chord in question is that of G major, the key of the final movement of the *Te Deum* being D major. This error has been transmitted to the majority of Mercer's parts.³⁴

The pasting in of music and the attachment of extra staves of music to certain folios in the collection suggest further adaptation which may go beyond direct transcriptions from a printed edition. The most adapted work in the collection in this respect is the 'Utrecht' *Te Deum-Jubilate* where fifty percent of manuscript copies for this work have been altered in some way. The first modification of this kind can be found in alto chorus part-book MS 8 where up to seven staves of music have been pasted on to various pages in this alto part. Each adaptation is very securely stuck-in, thus making it impossible to view the musical material that may be present underneath. Modifications to this work include the addition of four staves of music to f. 2v (page 6) and also four staves to f. 3r (page 7). These additions relate to the omission of alto solo passages in the sixth movement, *We believe that thou shalt come: to be our Judge*, and the inclusion of alto solo passages in the ninth movement, *Vouch safe, O Lord*, of the 'Utrecht' *Te Deum*. It is possible that examples of pasted-in material denote corrections made to various parts. Further analysis of this aspect of the collection needs to be completed to facilitate a satisfactory conclusion.

Walsh's first edition of Coronation Anthems, entitled *Handel's Celebrated Coronation Anthems in Score, for Voices & Instruments, Vol. I. London*, was not published until c.1743, but possibly earlier.³⁵ A coronation anthem was performed at the first Mercer's Hospital benefit concert in 1736, so perhaps some, if not all, of the coronation music present in the Mercer's collection was derived from an alternative source to Walsh. Unfortunately the title of the coronation anthem performed at the 1736 benefit concert is not specified in any documented record.

³³ *A Grand Te Deum Composed in the Year 1713 For the Peace of Utrecht By G. F. Handel*. Arnold, London, 1788; *A Grand Jubilate Composed in the Year 1713 For the Peace of Utrecht By G. F. Handel*. Arnold, London, 1788; Handel-Gesellschaft vol. 31, edited by Friedrich Chrysander, 1869. 'Only the performance at St Paul's Cathedral on 7 July 1713 was under Handel's direction but the work became accessible to other performers during his lifetime.' HHA Serie III: Band 3, xvii, 173.

³⁴ MSS 8 and 28 both have an F#, however, all other Mercer's parts have notes which make up the chord of G major.

³⁵ William C. Smith and Charles Humphries, *Handel: A descriptive catalogue of the early editions*, 2nd ed. (Oxford: 1970), 150.

The Chapel Royal anthem *Let God arise* HWV 256b appears in a Walsh edition of ten anthems published in 1734. Handel's Chapel Royal anthem *I will magnify thee* HWV 250b was completed in 1724 and consists of six movements reconstructed from four 'Chandos' anthems; *I will magnify thee* HWV 250, *O sing unto the Lord* HWV 249b, *My song shall be always* HWV 252 and *O come, let us sing* HWV 253. Two versions of HWV 250b, in the keys of A major and G major exist. It is the G major version that is present in the Mercer's collection. As Walsh did not produce an edition of the Chapel Royal anthem *I will magnify thee*, tracing sources for this work will add another dimension to this study.³⁶ Dublin was the only place outside the Chapel Royal where certain works were transmitted.³⁷ Two other G major manuscript sources for HWV 250b, a violin II and an oboe part, dating from 1735–40 are present in the Fawcett Collection. Richard Fawcett was Prebendary of Durham (1778–82). Much of his collection of music dates from 1730–1754 when he was associated with Corpus Christi College, Oxford and active on the Oxford Musical Scene.³⁸

Copyists and Watermarks

The hospital's minute books record six entries relating to the copying and binding of music for the benefit concerts. The occurrence of copying music for the hospital's benefit concerts suggests a number of possibilities; (i) the copying of music on various occasions may indicate the introduction of new music into the Mercer's repertoire (ii) as music was permitted to be loaned for performances other than the Mercer's benefit concerts the hospital may have found that not all parts were returned and subsequently parts had to be re-copied (iii) perhaps there was an increase in the numbers of performers participating from year to year, therefore the need for part-books increased. The following excerpts taken from the hospital's minute books highlight that parts were specifically written for various benefit concerts (the original spelling and punctuation has been preserved).³⁹

Excerpt 1 Meeting 7 June 1736

No1: Ordered that the steward (Mr Hall) in the absence of the Treasurer pay the bill of eight pounds brought in for writing out the musical books for the performance at St Andrew's Church

³⁶ Information kindly provided by Donald Burrows on 25 April, 2009.

³⁷ Information kindly provided by Donald Burrows on 27 March, 2010.

³⁸ Brian Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford: 1986), 76, 166.

The above entry demonstrates that music was specifically copied for the inaugural benefit concert of 8 April 1736. The ‘Utrecht’ *Te Deum-Jubilate* and two unspecified coronation anthems were performed on this occasion.

Excerpt 2 Meeting 29 January 1743[2]

That Mr Wesley get such musick copied as he thinks necessary for the ensuing performance

Richard Wesley was a governor at Mercer’s hospital 1736–57.⁴⁰ The following citations, taken from the hospital minute books, illustrate the extent of Wesley’s involvement with the benefit concerts.

No 2: Ordered that Mr Percival and Mr Wesley be desired to take care that all such things as they shall think necessary for the musical performance be provided and changed to the account of this house⁴¹

That Mr Percival and Mr Wesley be desired to wait upon some of the Bishops to request the favour of them to preach a sermon at St Andrew’s Church the 13th of February⁴²

Agreed that the Lord Mountjoy, Lord Tullamore, Mr Wesley and Mr Percival be desired to wait upon their Excellencies the Lords Justices and return the thanks of the Governors of Mercer’s Hospital for the honour done them in being present at the Musical Performance the thirteenth in St Andrew’s church⁴³

Agreed that Mr Wesley be desir’d to undertake the direction of the next musical performance at St. Andrew’s which he has promised to do⁴⁴

The ensuing performance referred to in Excerpt 2 relates to the benefit concert of 8 February 1743. An advertisement in the *Dublin Journal* details the performance of Handel’s ‘Utrecht’ *Te Deum-Jubilate* and the coronation anthems *My heart is inditing* and *Zadok the priest* on this occasion.⁴⁵

³⁹ See Hospital Minute Books for 1 Dec. 1753, 13 Dec. 1755, 3 Dec. 1757 and 5 May 1759 for details regarding the copying of music for the benefit concerts. Boydell, *Calendar*, 91; *Dublin Journal* 15.18.1.

⁴⁰ The last reference in the Mercer’s Hospital Minute Books 1736–71 to a Mr Richard Wesley is at the meeting of 14 November 1757.

⁴¹ Mercer’s Hospital Minutes 1736–71, 17.

⁴² *Ibid.*, 44; Mercer’s Hospital Minutes 1738–1750, 4.

⁴³ *Ibid.*, 48.

⁴⁴ *Ibid.*, 110.

⁴⁵ See Hospital Minute Books for 1 Dec. 1753, 13 Dec. 1755, 3 Dec. 1757 and 5 May 1759 for details regarding the copying of music for the benefit concerts. Boydell, *Calendar*, 91; *Dublin Journal* 15–18.1.1759.

Excerpt 3 Meeting 1 December 1753 [benefit concert of 29 November 1753]

Order'd that the Treasurer do pay ten pounds to the charity for decayed musicians and the bill for writing and binding musick and the usual cost attending the musical performance

Excerpt 4 Meeting 13 December 1755 [benefit concert of 4 December 1755]

...and that Mr Cross be paid for the writing and putting in order the musick for the performance at St Andrews church

Excerpt 5 Meeting 3 December 1757 [benefit concert of 1 December 1757]

Agreed that Mr Carre be requested to order the Musical Books belonging to the hospital to be bound and Dr Boyces Anthem Composed for the Hospital to be copied

Excerpt 6 Meeting 5 May 1759 [benefit concert of 6 February 1759]

Mr Kelly copyist paid £1.13 s. 11d.

The advertisements for both the December 1753 and 1757 benefit concerts detail the performance of Handel's *Grand Te Deum and Jubilate* and two anthems. The advertisement for the 1755 concert does not detail which works were performed on that occasion. Unfortunately the hospital minutes are not specific in naming the music that was copied out and bound on these occasions. It may well have been the case that only one work or indeed part of a work was re-copied for these performances.

The final excerpt regarding copying or copyists most likely relates to the benefit concert of 6 February 1759 which, as Boydell describes, provides 'an unusual change for the annual Mercer's benefit'.⁴⁶ On this occasion *Acis and Galatea* was performed at Fishamble Street. No parts for this work survive in the Mercer's part-books. The first performance of this work in Dublin took place on 1 May 1734, a benefit performance for soprano Mrs Raffa.⁴⁷ Thirty subsequent performances, including the single performance in aid of Mercer's Hospital, are recorded in Boydell's calendar.⁴⁸ The apparent popularity of *Acis and Galatea* may have inspired the governors of Mercer's hospital to depart from the pieces that were customary. Due to the numerous performances of this work by various Dublin organisations and musical groups it seems likely that the music for this work was on loan to Mercer's hospital for this occasion.

⁴⁶ Boydell, *Calendar*, 248.

⁴⁷ Ibid., 56, 288.

When considering the employment of copyists by Mercer's Hospital it is important to remember that this was not a 'musical' establishment and therefore those employed to copy music may have been general clerks or other administrative assistants with no experience or background in music. However it would be more likely considering the content of the collection and importance attached to these performances that the job of copying out music was entrusted to somebody with at least some musical knowledge. A cross-over in copyists engaged at one or even both of the Dublin cathedrals seems most likely. Only two named copyists are recorded in the administrative records, a Mr Cross and a Mr Kelly, as already referred to in the extracts taken from the hospital minutes. Unfortunately the identity of Mr Cross remains a mystery at this point but a musician by the name of Thomas Kelly was active in Dublin during the 1750s. He was a horn player and a cellist who was involved in the City Band and at concerts at Marlborough.⁴⁹ It may be the case that Thomas Kelly the oboist/cellist is the same Mr Kelly referred to in the bill payment for *Acis and Galatea*.

Each manuscript part-book in the Mercer's collection presents several different layers in terms of types of paper and samples of handwriting. Patterns identifiable throughout the instrumental parts are not always shared with those identifiable in the vocal parts and vice versa. A greater variation in handwriting examples can be identified in the instrumental parts. While at this stage in the research process the work of any specific copyist has not yet been identified, thirty different samples of handwriting can be identified among MSS 1–44 in the Mercer's collection. Two examples are highlighted in the following paragraphs. One specific hand is dominant among the vocal part-books, MSS 1–22, and is most commonly used in the Handelian works although samples can also be identified in some copies of *Sing ye merrily* and *Blessed is he that considereth the sick*. This indicates that a significant number of parts belong to the same set of music, possibly copied out for a particular benefit concert.

A total of forty-four parts for *Zadok the priest* and twenty parts for *The King shall rejoice* are present in the Mercer's collection. Eighteen of these represent another 'set' of parts. In the following part-books; MSS 11, 12, 19, 20, 22, 24, 25, 26, 28, 30, 32, 34, 35, 37, 38, 39, 41 and 42 the two works are written in the same hand, usually on conjoined paper of the same type and quality. In some instances *The King shall rejoice* is on the reverse side of the folio

⁴⁸ Ibid., 300.

⁴⁹ Concerts were regularly held during the summer season at Marlborough Bowling Green, on Aston Quay, Dublin, between 1728 and 1760, Ibid., 266.

on which *Zadok* has been copied out. Referring back to advertisements for the benefit concerts which indicated the performance of two anthems or two coronation anthems, from the evidence gathered here it would seem likely that these two anthems were performed together. Three copies of the coronation anthem *My heart is inditing*, MSS 36, 38 and 43, correspond with the hand used in the samples of *Zadok* and *The King shall rejoice*, as outlined above. This would suggest that some parts for these three coronation anthems belong to the same 'set'.

All paper types found in the Mercer's collection have been cut by the upright method. This method of paper cutting was typically used during the eighteenth century for instrumental works which accompanied choirs.⁵⁰ The upright method however does present some problems when trying to identify watermarks as due to this method of paper cutting and the subsequent folding of the folio the majority of watermarks in the Mercer's collection are present in the binding. The examination of watermarks is very significant and central to establishing dates for the copying of works in this collection. Watermarks indicate the origin and quality of the paper used. The identity of the paper manufacturer can also be deciphered from the lettering, initials or designs used.

A significant amount of the paper used in the collection bears the fleur de lit or crowned fleur de lit watermarks together with the C & I Honig symbol. Occasionally the IV watermark accompanies either of the fleur de lit variants but it can be most commonly found on its own in the Mercer's collection. See **Figure 1**.

Figure 1. Examples of watermarks taken from W.A. Churchill⁵¹

⁵⁰ Information from Donald Burrows on 27 March 2010, 'Eighteenth-century Manuscripts Workshop', held at Marsh's Library, Dublin.

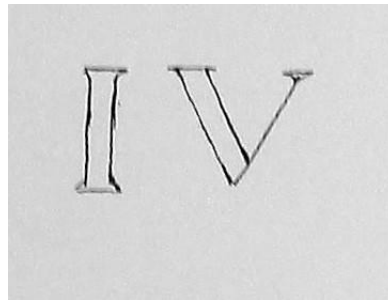
⁵¹ Examples of watermarks taken from W.A. Churchill: *Watermarks in paper in Holland, England, France etc., in the XVII and XVIII centuries* (1935) p. ccciii no. 408, p. cccxxiii no. 429 and p. cccv



Crowned Fleur de lit



Fleur de lit (with shield)



The Dutch paper-making firm Honig produced a lot of paper for the British market between 1683 and 1787.⁵² Dutch paper was classic and the best of quality used in London.⁵³ Most of the paper used in Dublin during the eighteenth century was most likely imported from London. Determining the dates in which this paper was bought and made available in Dublin is therefore very significant. Paper size and stave ruling will also help narrow down possibilities in terms of dating the paper used in the Mercer's collection. The predominant paper size in the collection, bearing either of the two fleur de lit variants as outlined above, together with the C & I Honig and or IV watermarks, varies between approximately 33.5 x 23.5 cm and 34 x 24 cm, with twelve stave ruling. (The smaller of the two sizes is indicative of fraying rather than presenting a different paper type).

⁵² W.A. Churchill, *Watermarks in paper in Holland, England, France, etc., in the XVII and XVIII centuries and their interconnection* (Amsterdam: 1935), 9, 15.

⁵³ Information kindly provided by Donald Burrows on 25 April, 2009.

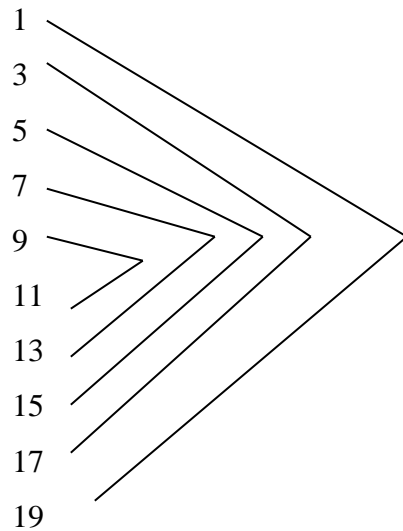
Figure 2. Gatherings present in Mercer's Hospital MS 34, viola (62 pages)

'Utrecht' *Te Deum-Jubilate* HWV 278–9

Page size: 30 x 23.5 cm, 12 staves

Watermark: Fleur de lit/C & I Honig

Pages: 1–20

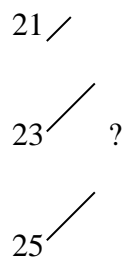


My heart is inditing HWV 261

Page size: 34 x 24 cm, 12 staves

Watermarks: Fleur de lit/C & I Honig

Pages: 21–5



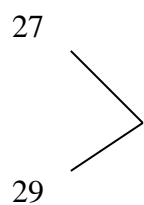
Zadok the priest HWV 258 &

The King shall rejoice HWV 260

Page size: 34 x 23.5 cm, 14 staves

Watermarks: IV

Pages: 27–30 (both works, Zadok 27–8, The King 29–30)



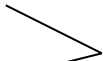

Sing ye merrily

Page size: 33.5 x 23.5 cm, 14 staves

Watermarks: Crowned fleur de lit

Pages: 31–6



33 
35 

I will magnify thee HWV 250b

37/




Page size: 33.5 x 23.5 cm, 12 staves

Watermarks: Crowned fleur de lit

Pages: 37–40

39/ ?

Let God arise HWV 256b



41 
43 

45

Page size: 34 x 24 cm, 12 staves

Watermarks: Crowned fleur de lit/C & I Honig

Pages: 41–6

Let God arise HWV 256b

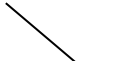
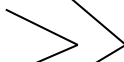

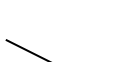
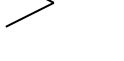
47 
49 

Page size: 33.5 x 24 cm , 15 staves

Watermarks: IV

Page: 47–9

Blessed is he that considereth the sick

51 
53 
55 
57 
59 
61

Page size: 34 x 24 cm, 14 staves

Watermarks: Crowned fleur de lit/IV

Page: 51–61

Ms 34, a viola part-book, provides an example of the typical gatherings found within part-books in the collection. The illustration highlights how the part-books may be deconstructed according to work, paper type and handwriting. The guide to this illustration is as follows; where each new work begins, the title together with the page size, watermarks, copyist, and pages on which the work can be found are recorded. The numbers running down the left hand side are the page numbers in the volume. The diagonal lines present beside each page number indicate where the paper is joined. If two lines meet this indicates that the pages corresponding to these lines are joined. If a line is not meeting another line this indicates that no joining for the page is obvious. Two copies of the Chapel Royal anthem *Let God arise* HWV 256b are bound in MS 34. It should be noted that the specific pattern of layers and handwriting in MS 34 is not representative of the collection as a whole. This illustration merely serves to highlight the many layers and samples of handwriting that can be identified within a single part-book in the collection.

The non-Handelian works present among the core repertoire reveal important information concerning sources for the orchestral anthems by Boyce and Greene. There are no recorded performances of Greene's anthem *Sing ye merrily* in aid of Mercer's Hospital among the newspapers consulted (*Dublin Journal*, *Dublin Gazette*, *Dublin Courant*, *Dublin Weekly Journal*, *Pue's Occurrences*) or in Boydell's *Calendar*. Composed in 1741, Boyce's anthem *Blessed is he that considereth the sick* was specifically commissioned for performance in aid of the hospital at the benefit concert of 10 December of that year. It was also performed at the Mercer's benefit concert of December 1745.⁵⁴ It has yet to be established if the copies of Boyce's work present in the Mercer's collection are the originals copied out for the 1741 benefit concert or indeed that of 1745. Excerpt 5 refers to the copying of Boyce's anthem in 1757 where it is indicated that parts for this work were re-copied sixteen years after the work's initial performance. Preliminary examination of these parts reveals a possible six 'sets' for this work. There is evidence of at least four different hands in the vocal part-books alone. The work of two copyists can be identified in the instrumental parts. The copyists used

⁵⁴ '[...] a Grand Anthem compos'd on the occasion by Mr Boyce...at the request of several well-wishers to the Charity', Boydell, *A Dublin Musical Calendar*, 74 (*Dublin Journal* 17–21.11; *Dublin Journal & Dublin Newsletter* 8–12.12); Bartlett Ian, Bruce Robert J., 'William Boyce', *The New Grove Dictionary of Music & Musicians*, ed. Stanley Sadie, (London: 2001), volume 4, 155-162; 'Ordered that the Thanks of this Board be given to Mr Boyse [Boyce] for the Anthem he favoured us with for the last performance at St Andrew's Church, and that Dr Owen be desired to acquaint him therewith', Mercer's Hospital Minutes 1736–71, 101; Mercer's Hospital Minutes 1738–50, 64; Boydell, *Calendar*, 104. *Blessed is he* was performed together with the 'Utrecht' *Te Deum-Jubilate* and two unspecified Handelian anthems in 1741, while in 1745 the 'Utrecht' music and a coronation anthem were performed at the same benefit concert as Boyce's work; Boydell, *Calendar*, 74, 104.

to write out the instrumental parts to Boyce's anthem are distinct to this work alone in the collection.

MSS 45–50

Analysis

MSS 45–50 contain a selection of incomplete instrumental parts for the overture to *Esther* (HWV 50a/HWV 50b revised version) and Corelli's *Concerto Grosso* No. 8 in g minor, Op. 6. These two works appear to stand apart from what has been termed the core repertoire. As with other works in the collection there are no recorded performances of the overture to *Esther* in aid of Mercer's. Corelli's concerto was performed in aid of the hospital on two occasions, 7 December 1749 and again at the 1750 benefit concert.⁵⁵ The benefit concert of 7 December 1749 also included the 'Utrecht' *Jubilate* and anthems, unspecified in title and number, together with Purcell's *Te Deum*. The 1750 benefit concert included as usual the 'Utrecht' *Te Deum-Jubilate* and two unspecified anthems. The year 1749 also coincides with the beginning of the Rotunda series of benefit concerts so perhaps the organisers of the Mercer's benefit concerts felt some updating of the repertoire was needed.

Performances of Corelli's works were numerous in Dublin throughout the 1700s. Boydell details the purchase of 12 concerti (op. 6) and 54 sonatas, by Dr Mosse, the amateur musician and successful promoter of the Rotunda concert series.⁵⁶ These works were purchased from Walsh of London in September 1754.⁵⁷ *Esther* was performed on twenty-one separate occasions in Dublin between the years 1742–57.⁵⁸ The oratorio *Esther* is among a selection of newly imported concerti by Corelli, Vivaldi, Geminiani, Castrucci, Locatelli, Alberti and various Handelian works listed in an advertisement for new music on sale at William Manwaring's music shop, St Stephen's Green in the summer of 1743.⁵⁹

No major discrepancies in copying in either of these works are apparent apart from the occasional absence of a tempo indication at the beginning of a new section or movement. The arrangement of the music within these part-books suggests that both works may have been

⁵⁵ Boydell, *Calendar*, 102,132, 144.

⁵⁶ Bartholomew Mosse founded the Rotunda Hospital in 1745. See Boydell, *Calendar*, 285.

⁵⁷ Boydell, *Calendar*, 298.

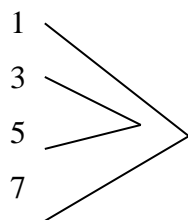
⁵⁸ *Ibid.*, 300.

copied out together, where in some of the parts the concerto is written on the verso side of the folio where the music to the overture has concluded. Surviving parts for both works include violin II, viola, cello/bass, oboe I and two copies of oboe II. Only one example of pasted-in material is found among these six part-books. In MS 45 the music that was originally present on f. 2r (page 3 although parts in MS 45–50 have not been paginated) has been covered with a blank page. Part of this pasted-in paper can be slightly eased away from the manuscript revealing the words ‘Leave this’. These words probably served as an indication to the performer to omit the music at this point, the page subsequently being covered to avoid any confusion.

MSS 45–50 have not been bound in the same way as the core repertoire. All parts have been placed in acid free folders and none have been bound with hard covers. The binding used to collate MSS 45–50 also stands apart from that employed in the collation of parts in the core repertoire. The pages in MS 45 are loose leafs and no conjoined pages are obvious, possibly due to wear and tear. The music in MSS 45 and 47 has been thread bound and stab bound. MSS 46, 48, 49 and 50 have not been thread bound or stab bound. Perhaps the parts contained in MSS 46, 48, 49 and 50 were overlooked when the other parts were bound.

Copyists and Watermarks

The handwriting of possibly three copyists is identifiable in MSS 45–50. The page size for MS 45–49 is distinctly larger than that for any of the music present in the core repertoire *c.* 38.5 x 24.5 cm with 15 stave ruling, suggesting a later date of copying than the works present in the core repertoire. The watermarks, where identifiable, are rather faded although the crowned fleur de lit is recognisable in the binding of some of the parts. Where pages are conjoined the gatherings are as illustrated below in MS 46–49 with the Corelli beginning on page 3 in MSS 46 and 47, and on page 4 in MSS 48 and 49.



⁵⁹ Ibid., 94.

Displaying a different pattern to other part-books in this group MS 50 may belong to a different set of parts. A different hand is identifiable when compared with other parts in this group of manuscripts. The page size is 34 x 24 cm with 12 stave ruling. The crowned fleur de lit/C & I Honig together with the IV watermark can be clearly identified in the paper.

Conclusion

The Mercer's Hospital music collection provides a very clear picture of the musical contributions made towards the maintenance of this charitable hospital during the eighteenth century. The collection is representative of the music performed in eighteenth-century Dublin which concentrated chiefly on the works of Italian Baroque composers such as Corelli and Vivaldi, with Handel's compositions proving extremely popular. Notwithstanding the fact that some surviving parts are incomplete there are sufficient extant sources to permit the performance of most works in the collection. The Mercer's collection compliments similar collections of eighteenth-century sacred music such as the Christ Church and St Patrick's Cathedral music collections.⁶⁰ Works in common between the Mercer's and Christ Church collections include parts for Handel's coronation anthem *Zadok the priest* and a full score copy of Boyce's anthem *Blessed is he that considereth the sick*.⁶¹ Despite the use of the Mercer's parts deviating from the more traditional cathedral setting the collection contributes to Dublin's collection of eighteenth-century Irish cathedral repertoire.

Although research on this subject is ongoing a number of conclusions may be drawn at this stage. Describing the manuscript volumes as part-books in the traditional sense would be inaccurate due to the manner in which the material has been bound. The music in its current format has been arranged for ease of storage and safe-keeping and not for performance purposes. Although the copying of works for performance at the Mercer's Hospital benefit concerts took place on several occasions the evolution of the repertoire was minimal. Considering the high level of musical activity in Dublin during the eighteenth-century the circulation of music between individuals and organisations must also have been common

⁶⁰ See Barra Boydell, *A History of Music at Christ Church Cathedral, Dublin*, (Suffolk: 2004); Kerry Houston, *The eighteenth-century music manuscripts at St Patrick's Cathedral Dublin: sources, lineage and relationship to other collections*, (PhD Thesis: 2003); John Crawford & Raymond Gillespie, eds., *St Patrick's Cathedral, Dublin: a history*, (Dublin: 2009).

⁶¹ IRL-Drch C6.1.24.3.29, C6.1.24.3.30, C6.1.24.3.32, C6.1.24.3.33, C6.1.24.3.34, C6.1.24.3.35, C6.1.24.3.36, C6.1.24.5.1, C6.1.24.5.3, C6.1.24.5.4, C6.1.24.5.5 *Zadok the priest*; C6.1.24.1.6 *Blessed is he*. There are no sources in common between the St. Patrick's Cathedral collection and the Mercer's Hospital Collection.

practice and therefore may account for the presence of music which falls outside the traditional Mercer's repertoire. Further examination of variant readings and the creation of a stemmatic analysis for the Mercer's sources will clarify the authority attached to this Dublin collection of eighteenth-century manuscript sources.

APPENDIX

Table 1

TABLE OF PART-BOOKS MS 1–44 MERCER'S HOSPITAL

Vocal	MS Number	Quantity
Canto 1	1–4	4
Canto 2	5–7	3
Alto	8–11	4
Tenor 1	12–15	4
Tenor 2	16–19	4
Basso 1	20	1
Basso 2	21–22	2
Instrumental		
Violin 1	23–26	4
Violin 2	27–32	6
Viola	33–35	3
Cello	36–38	3
Bass[oon]	39	1
Flute	40	1
Oboe 1	41	1
Oboe 2	42	1
Trumpet 2	43	1
Timpani	44	1

*MS 39 contains a selection of parts for bassoon and instrumental bass for various works. The letters –oon appear to have been added to the label on the front cover of this part-book.

* There is no trumpet 1 part-book in the Mercer's collection, however 2 separate parts for trumpet 1 have been bound in MS 44 (timpani part-book) for the coronation anthem *My heart is inditing* HWV 261. One of these parts is in short score written out with the timpani part.

Table 2**CONTENTS OF MERCER'S HOSPITAL PART-BOOKS**

Composer	Work & Date of Composition	Part-books found	General Comments
Pelham Humfrey (1647–74)	<i>Chant</i> (date of composition unknown)	MSS 23–44	Two copies in MSS 23, 29, 30 and 36 Three copies in MS 44
Henry Purcell (1659–95)	<i>Te Deum-Jubilate</i> in D Z232(1694)	MS 36 only (a single cello part)	Composed for St Cecelia's Day celebrations
G. F. Handel (1685–1759)	'Utrecht' <i>Te Deum-Jubilate</i> HWV 278–9 (1713)	All except MSS 6, 7 and 16	Incomplete in MSS 1, 9 and 15 Two copies in MSS 43 <i>Jubilate</i> only in MSS 33
	<i>I will magnify thee</i> HWV 250b (1724)	All except MSS 1, 11, 33 and 42	Title only present in MSS 11 and 42
	<i>Let God arise</i> HWV 256b (1726)	All except MSS 1, 33 and 42	Two copies in MSS 34
	<i>Zadok the priest</i> HWV 258 (1727)	All except MSS 1, 8 and 33	Incomplete in MSS 7 Two copies in MSS 14 and 22 Three copies in MSS 44 two of which are incomplete
	<i>Let thy hand</i> HWV 259 (1727)	MS 30 only (a single violin II part)	
	<i>The King shall rejoice</i> HWV 260 (1727)	MSS 11,12, 19, 20, 22, 24–6, 28, 30, 32, 34, 35, 37–9, 41–4	Incomplete in all part-books except MSS 30, 43 and 44. Two copies of the final two movements present in MS 30
	<i>My heart is inditing</i> HWV 261 (1727)	All except MSS 1 and 33	Two copies in MSS 16, 43 and 44
Maurice Greene (1696–1755)	<i>Sing ye merrily</i> (1740)	All except MSS 1 and 33	Cello part present in MS 35 viola part-book Bassoon part present in MS 37 cello part-book
William Boyce (1711–99)	<i>Blessed is he that considereth the sick</i> (1741)	All except MSS 1 and 33	Cut present in seventh movement MSS 25–9, 35–8 and 41. German flute part present in MS 42 oboe II part-book

Table 3

LIST OF MERCER'S SOURCES, *THE KING SHALL REJOICE* HWV 260

MSS Number	Part	Movement	Number of bars present	Complete/Incomplete/Missing	Missing bars	Correct number of bars
11	Alto II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Complete	-	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	55	Incomplete	39	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
12	Tenor I	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Complete	-	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
19	Tenor II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Complete	-	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
20	Basso I	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Complete	-	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
22	Bass II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Complete	-	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
24	Violin I	First -	74	Complete	-	74

		<i>Allegro</i>				
		Second - <i>Allegro</i>	0	Missing	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
25	Violin I	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	0	Missing	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
26	Violin I	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	0	Missing	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
28	Violin II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	0	Missing	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
30	Violin III	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	115	Missing	115	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	71	Complete	-	71
32	Violin II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	0	Missing	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71

34	Viola	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	111	Incomplete	4	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
35	Viola	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	111	Incomplete	4	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
37	Cello	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	110	Incomplete	5	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
38	Cello	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	111	Incomplete	4	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
39	Bassoon	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	101	Incomplete	14	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
41	Oboe I	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	108	Incomplete	7	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth -	0	Missing	71	71

		<i>Allegro</i>				
42	Oboe II	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	104	Incomplete	11	115
		Third - <i>Non tanto allegro</i>	0	Missing	7	7
		Fourth - <i>Allegro</i>	0	Missing	94	94
		Fifth - <i>Allegro</i>	0	Missing	71	71
43	Trumpet II	First - <i>Allegro</i>	0	Missing	74	74
		Second - <i>Allegro</i>	-	Trumpet II not scored	115	115
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	71	Complete	-	71
43	Trumpet II	First - <i>Allegro</i>	74	Missing	74	74
		Second - <i>Allegro</i>	-	Trumpet II not scored	115	115
		Third - <i>Non tanto allegro</i>	0	Missing	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	71	Complete	-	71
44	Timpani	First - <i>Allegro</i>	74	Complete	-	74
		Second - <i>Allegro</i>	-	Timpani not scored	-	-
		Third - <i>Non tanto allegro</i>	7	Complete	-	7
		Fourth - <i>Allegro</i>	94	Complete	-	94
		Fifth - <i>Allegro</i>	71	Complete	-	71